# Ontario Instutute for Studies in Education

Music

## Honour Specialist, Part III

Doug Friesen

Welcome to Additional Qualifications Specialist Course: Music. The underlying purpose of this course is to extend skills and knowledge of teachers in the design, delivery and assessment of a music program. This Specialist Course: Music, supports the expectations outlined in the Ministry of Education curriculum policy documents and other Ministry of Education policies, as well as the Standards of Practice and Ethics, as set out by the Ontario College of Teachers.

[**http://www.oise.utoronto.ca/aq/Course\_Specific\_Information.html**](http://www.oise.utoronto.ca/aq/Course_Specific_Information.html)

[**http://www.oct.ca/additional\_qualifications/guidelines/?lang=en-CA**](http://www.oct.ca/additional_qualifications/guidelines/?lang=en-CA)

**Rooms**

117 – main room 113 – instruments/activities 115 – Office

**Assessment (of)**

Rubrics (which can be discussed and modified by the class) for each assignment can be found below. Some assignments will be peer marked.

# Grading

Assignments are graded in accordance with the evaluation criteria set out in the OISE/UT Grading Practices Policy for the Bachelor of Education and Diploma in Technological Education Programs. The grade scale ranges from A+ to F as outlined at the following link.

[**http://legacy.oise.utoronto.ca/aq/registration/grading\_practices.html**](http://legacy.oise.utoronto.ca/aq/registration/grading_practices.html)

**Assignments**

**1. Personal/Musical Growth 25%**

-self directed new learning (agreed upon direction)

-reflection ready to send to the recorder or CMEA’s journal – referencing philosophy/theory

**2. Mini Creativity (improv/composition) Unit 25%**

-three lessons (plans relating to new curriculum)

-reflection on music for all

**3. Arrangement**   **15%**

-arrangment using drop two/three method explored in class

**4. Canadian Repertoire Rehearsal and Performance (or Analysis) 15%**

-rehearsal and performance or

-short research article on composer and analysis of piece

**5. Share the Wealth**  **10%**

-each candidate will give a short presentation on an area of experitise/research

**6. Self Assessment 15%**

**Readings**

* The Ontario Curriculum: The Arts, Growing Success, and Equity and Inclusive Education in Ontario Schools can all be found at [www.edu.gov.on.ca](http://www.edu.gov.on.ca)
* Student Success: Differentiated Instructor Educator’s Package can be found at [www.edugains.ca](http://www.edugains.ca)
* Other course readings to be posted at <http://friesencourses.wikispaces.com> and will be taken from the following list (also includes recommended reading)

Barry, N. H. & Conlon, P. (2003). Powwow in the classroom. *Music Educators Journal, 90*(21).

Bartel, L. R. (2004). *Questioning the music education paradigm*. Waterloo, ON: Canadian Music

Educators’ Association.

Bailey, D. (1993). *Improvisation: Its nature and practice in music*. United States: Da

Capo Press.

Boal, A. (1992). *Games for actors and non-actors.* New York, Routledge.

Bowman, W. (2004) "’Pop’ goes. . .? Taking popular music seriously." In Bridging the Gap: Popular  
 Music and Music Education. Carlos Rodriguez ed. (Reston, VA: Music Educators National  
 Conference), 29-50.

Bowman, W. D. (2002). Educating musically. In R. Colwell & C. Richardson (Eds.),

*New handbook of research on music teaching and learning,* (63-84). New

York: Oxford University Press

Diamond, B. (2008). *Native American music in eastern North America: Experiencing music,*

*expressing culture.* New York: Oxford University Press.

Dimitriadis, G. & Kamberelis, G. (2006). *Theory for education.* New York: Routledge.

Gaztabide-Fernandez, R. (2010). Wherefore the musicians. *Philosophy of Music Education Review, 18*

(1), 65-84.

Gould, E., Countryman, J., Morton, C., & Stewart-Rose, L. (2009). *Exploring social justice: How*

*music education might matter.* Waterloo, ON: Canadian Music Educators’ Association.

Gouzouasis, P. (2005). Fluency in general music and arts technologies: Is the future of music a garage

band mentality? *Action, Ciritcism, and theory for Music Education, 4*(2).

Hickey, M. & Webster, P. (2001). Creative thinking in music. *Music Educators Journal,*

*88*(1), 19 – 24.

Hodkinson, S. (1972). *A contemporary primer for band*. Theodore Pressing.

hooks, b. (2003). *Teaching community: A pedagogy of hope*. New York: Rutledge.

Jagow, S. (2007). *Teaching instrucmental music: Developing the complete band program.* Galesville,

MD: Meredith Music.

Nachmanovitch, S. (1990). *Free play: Improvisation in life and art*. New York:

Tarcher/Putnam.

Oliveros, P. *Deep listening: A composer’s sound practice.* New York: iUniverse, Inc.

Schafer, R.M. (1993). *The thinking ear.* Indian River, ON: Arcana Editions.

Schafer, R.M. (2005). *Hearsing.* Indian River, ON: Arcana Editions.

Small, C. (1977). *Music, society, education*. Hanover, NH: Wesleyan  
Small, C. (1998). *Musicking: The meanings of performing and listening*. Hanover, NH:

Wesleyan.

Wiggins, J. (2001). *Teaching for musical understanding.* New York: McGraw-Hill.

Wiggins, J. (1999). Teacher control and creativity. *Music Educators Journal, 85*(5), 30-44.

**COURSE STRUCTURE**

**Course Time Allocations**

This course consists of a minimum of 125 hours of learning. These 125 hours include:

• 80 formal classroom contact hours;

• 20 monitored contact hours held before and after formal classroom sessions, **tracked by the instructors as part of the daily attendance**.

* monitored contact hours include individual consultation with candidates to support learning of the content and plan for professional growth, small group discussions focusing on current research, issues, and challenges with instructor responses, interaction amongst colleagues, and instructor using technology

• 25 non-contact hours for assignment research and completion.

**As mandated by the Ontario College of Teachers, the course consists of 125 hours of work**

**In Class**

**Contact**

**80 hours**

* Lectures
* Workshops
* Discussions
* Group presentations
* Computer labs
* Day to day in class
* Activity Assignments
* Guest Speakers
* Group Work

**Non-Contact**

**Time**

**25 hours**

* Long range plan writing
* Curriculum unit writing
* Group meetings
* Library/Internet research
* Energizer activity
* Preparation
* Design and writing of ongoing assignments
* Reflection and professional discourse self-assessment

**Monitored**

**Contact**

**20 hours**

* Long range plan Q&A
* Curriculum unit design Q & A
* Mini- presentation development
* independent and assigned readings
* follow up to email discussions
* field study development
* conferencing with the course instructor

**Assignment 1: Professional Musical Growth Project 25%**

The purpose of this assignment is to provide a time and space for you to focus on your own personal musical identity and growth. Often, new musical experience involves feelings of vulnerability and humility. An experiential understanding of this will help in teaching and in leadership. It is hoped that this experience will also help develop confidence and passion. You will design and implement a plan of personal musical growth through which you will develop a musical skill/knowledge base over the course of the term.

To choose your topic, consider the following guiding question:

**What do you want to know more about and/or be able to do better in order to strengthen your teaching, understanding, and leadership? What would strengthen/challenge your musical identity?**

Essentially this project involves taking risks while you try something that you have never done before and/or further developing a skill-set or knowledge-base that you want to use as a teacher. For example, if you have never played ukulele but you would like to be able to establish a school program, you might take a few private lessons or teach yourself using a web-based music program. The purpose of this assignment is to provide impetus and support for your chosen journey and give an opportunity to dialogue and reflect on your own personal journey of musical growth.

Consider the following:

1. **Personal Musicianship:** Choose an area where you identify that you need to develop a skill-set/knowledge-base. (Band instruments? Singing? Conducting? World music? Guitar? Composing?) How will you be supported in your learning?
2. **Application:** How could you apply this developing skill/knowledge to your music classes and program?

We all have different musical identities and goals. The outline of this assignment is VERY open-ended so that you can create a personal project that is meaningful to you.

How you demonstrate your growth will be affected by the nature of your project. It can take on any form: a portfolio, a series of audio/video tapes and journals documenting your progress, a website. Use your imagination!

It will be important to demonstrate:

1) the development of your skill/knowledge over time,

2) the learning strategies you use to achieve your goals, and

3) a personal response to the journey.

**Criteria for Evaluation**

You should demonstrate:

**a. Effective Project Design.**

Demonstrate that the project:

1. will have clear goals and stages
2. will be personally and professionally meaningful
3. will be manageable and realistic
4. is related to teaching music

**b. Ongoing Documentation and Reflection:**

Documentation of 1) learning strategies used and 2) development of skill/knowledge base over the course of the year. This could take various forms—a “traditional” journal, video journal, audio, a blog, a website, other…

**c. Final Reflection**

Reflect on your learning process, link it to theory (from our reading or otherwise, and further link that to classroom music teaching. ***How does your learning in this project inform your understanding of the experience of teaching and learning and of processes and products of music?*** Aim to have this reflection take the form of an article linking theory to practice that could be sent to OMEA’s *Recorder* or the CMEJ

**Component Deadline\_\_\_\_\_**

Project proposal July 6th

Final project (written) July 28th

**Growth Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Level 1** | **Level 2** | **Level 3** | **Level 4** |
| **Clarity of goals and expectations** | Not clear or well chosen | Clear, somewhat manageable/realistic | Clear, manageable and realistic | Clear, well planned and thought out |
| **Personally Meaningful** | Not clear or limited | Personal Meaning is addressed | Personal meaning is clearly addressed | Personal meaning is readily apparent in relevant reflection |
| **Professionally Meaningful/Related** | Not clear or limited | Link to teaching is addressed | Connected to theory and teaching practice | Strong reflection and connection to theory and practice |
| **Documentation** | Sequence is unclear | Somewhat cohesive | Thorough and cohesive with some mistakes | Thorough, cohesive, documentation. No mistakes |

8+ /16 = **/ 24**

**Assignment 2: Creativity Mini Unit 25%**

**Summary**

* Decide on an appropriate 3-4 lesson concept/topic, then look over the expectations (specifically related to creativity) from the Ontario Arts Curriculum document and develop a mini-unit (in sequence)
* Deliver a 10 minute in-class presentation.
* Focus on musical experience (engaging students creative observation of and gesture with sound)
* Include assessment and evaluation (how will you know your students have grasped the knowledge or experienced what you want them to?)
* For the written lesson plans, use or adapt the DI three point lesson plan
* Presentations should consist of:
  1. Brief description of context **(also include this in the handed in written part)**
  2. A brief overview of each of the lessons in the sequence, including how each subsequent lesson builds on the previous lesson(s); and
  3. A mini-demonstration of one learning activities from your lessons.

**Important Dates**

* July 13th - Proposals and sequence
* July 25th, 26th (and 27th if needed) - Presentations

**Evaluation of Mini-Unit**

The following criteria will be used to evaluate your written lesson plans:

* Curriculum goals and expectations (Appropriate and clearly stated. Learners have a clear understanding of what is expected of them. Learners can determine what they should know and be able to do as a result of learning and instruction.)
* Teaching and learning strategies (Appropriate, authentic, account for diversity.)
* Assessment (Appropriate, clear, authentic.)
* Organization (Thorough, cohesive, supplementary information is clear.)
* Overall presentation (Including spelling and grammar.)

**Mini-Unit Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Level 1** | **Level 2** | **Level 3** | **Level 4** |
| **Clarity of goals and expectations** | Not clear or well chosen | Clear, somewhat manageable/realistic | Clear, manageable and realistic | Clear, well planned and thought out |
| **Teaching and learning strategies** | Not clear connections btwn strategies and goals. | Somewhat appropriate | Appropriate and authentic | Appropriate, authentic, account for diversity |
| **Assessment** | Not well connected to goals and strategies | Somewhat connected to goals. | Appropriate and well connected to goals and strategies | Appropriate, authentic, account for diversity |
| **Organization/**  **Presentation** | Sequence is unclear | Somewhat cohesive | Thorough and cohesive with some mistakes | Thorough, cohesive, supplementary information is clear. No mistakes |

8+ /16 = **/ 24**

**Assignment 3: Arrangement 15%**

Often repertoire does not suit our classrooms and ensembles (technique, instrumentation, voices, skill, and interest). Arranging is a great tool for a teacher.

This is an individual assignment that might require out of class work. Each candidate will arrange an existing song (given chords and melody) for a four voiced ensemble. This assignment is to experience and practice arranging skills such as harmonization of a melody, voicing of chords (closed four, drop two, drop three, smooth voice leading, etc.), choosing instrumentation (when to use what instruments, various doubling), as well as use of form.

You will be marked on your score (music notation file).

**Important Dates**

* July 14th – our arraning lesson and music technology day
* July 20th – arrangement due date

**Arrangment Rubric (this is one I have used with high school student arrangments)**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Level 1** | **Level 2** | **Level 3** | **Level 4** |
| Use of appropriate musical language (notation, concepts) | Uses musical language with limited effectiveness | Uses musical language with moderate effectiveness | Uses musical language with considerable effectiveness | Uses musical language with high degree of effectiveness |
| Application of previous music knowledge & skills | Applies previous knowledge with limited effectiveness | Applies previous knowledge with moderate effectiveness | Applies previous knowledge with considerable effectiveness | Applies previous knowledge with high degree of effectiveness |
| Communication of ideas | Communicates with limited clarity | Communicates with moderate clarity | Communicates with considerable clarity | Communicates with high degree of clarity |
| Creative thinking skills (choices made, reflection, and revised) | Uses creative thinking skills with limited effectiveness | Uses creative thinking skills with moderate effectiveness | Uses creative thinking skills with considerable effectiveness | Uses creative thinking skills with high degree of effectiveness |

8+ /16 = **/ 24**

**4. Canadian Repertoire Rehearsal and Performance (or Analysis) 15%**

After visiting and discussion Canadian Music and the Canadian Music Centre, you will have the choice to do the following

* rehearsal and performance a Canadian work, or
* write a short research article on composer and music education analysis of piece. Aim to have this take the form of an article that could be sent to OMEA’s *Recorder* or the CMEJ

**Important Dates**

* July 11th – visit to the Canadian Music Centre for Music Selection and Research
* July 22st, 26th, and 27th – will be time for rehearsals (bring instruments if needed)
* July 28th – Concert (during regular class hours)

Rehearsal and performance rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Level 1** | **Level 2** | **Level 3** | **Level 4** |
| **Rehearsal, use of time** | Little description of resource/articles | Some description | All present and prepared | Time well used, all present, prepared and efficient |
| **Choice of piece (level, style, ensemble)** | Not well suited | Somewhat fitting of the group | Good Fit | Good fit for group and indivduals with their parts |
| **Ensemble** | Unbalanced, loose | Somewhat balanced and togther | Balanced and together | Balance, together, and expressive |
| **Etiquette** | Not clear with mistakes | Somewhat clear few mistakes | Clear with one or two mistakes | Very Clear |

6+ /12 = **/ 18**

Article Rubric

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Criteria** | **Level 1** | **Level 2** | **Level 3** | **Level 4** |
| **Thorough summary** | Little description of resource/articles | Some description | Thorough description | Very detailed description given |
| **Personal Response/Inform future practice** | Unclear response | Somewhat connected to current/future practice | Connection to current/future practice | Personal and very connected and own practice |
| **Clarity** | Not clear with mistakes | Somewhat clear few mistakes | Clear with one or two mistakes | Very Clear |

6+ /12 = **/ 18**

**5. Share the Wealth**  **10%**

-each candidate will give a short presentation on an area of interest/experitise/research

-this assignment will not be assessed, you will be given 10% for sharing

-there is a sign up sheet, with sharing beginning on Monday, July 11th

**6. Self Assessment (will need to print and hand in or email) 15%**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

The purpose of this self-evaluation is to reflect on your contributions to this class over the past month.

Please carefully consider your contributions to this class throughout the month as you respond to each of the following categories**. If you need**, use the given questions as a guide. Feel free to add additional comments. Using the University of Toronto grading scale as a guide, give yourself a mark out of 10 for each category:

Excellent 8, 8.5, 9, 9.5, 10 Adequate 6, 6.5 Inadequate 0, 3, 4.5

Good 7, 7.5 Marginal 5, 5.5

**\_\_\_\_\_/10 Preparedness**… Did you complete assigned readings prior to class? Did you spend time thinking about the readings so that you would be prepared to contribute to class discussions? Did you submit assignments on time?

**\_\_\_\_\_/10 Participation in Discussion**… Did you contribute to class discussions? Did you offer insights to further understanding of the relationship between theory and practice? Did you draw upon your personal experiences to build knowledge? Were you a respectful listener?

**\_\_\_\_\_/10 Participation in improv and composition**… Did you particpate in the activies presented in class? Did you finds ways to make these learning experiences valuable to you and your students? Did you offer insights into uses and adaptations?

**\_\_\_\_\_/10 Community**… Have you been a supportive colleague? Did you work well in small group settings? Did you alert Doug to any skills/knowledge that you need to further develop? Did you approach Doug and/or your colleagues when you needed feedback and/or assistance? Did you share information that you felt would be useful for your colleagues?

**TOTAL: \_\_\_\_\_\_/40**